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Masters in Art

A Series of Illustrated Monographs

Issued Monthly

WHISTLER

PART 96 —— VOLUME 8

Bates and Guild Company
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42 Chauncy Street
Boston

MASTERS IN ART

A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 96 DECEMBER VOLUME 8

Whistler

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January, 1908

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Edouard Manet

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MASTERS IN ART

Whistler

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AT THE PIANO
PROPERTY OF EDMUND DAVIS

WHISTLER
SYMPHONY IN WHITE, NO. 2 'THE LITTLE WHITE GIRL'
PROPERTY OF A. H. STUDD

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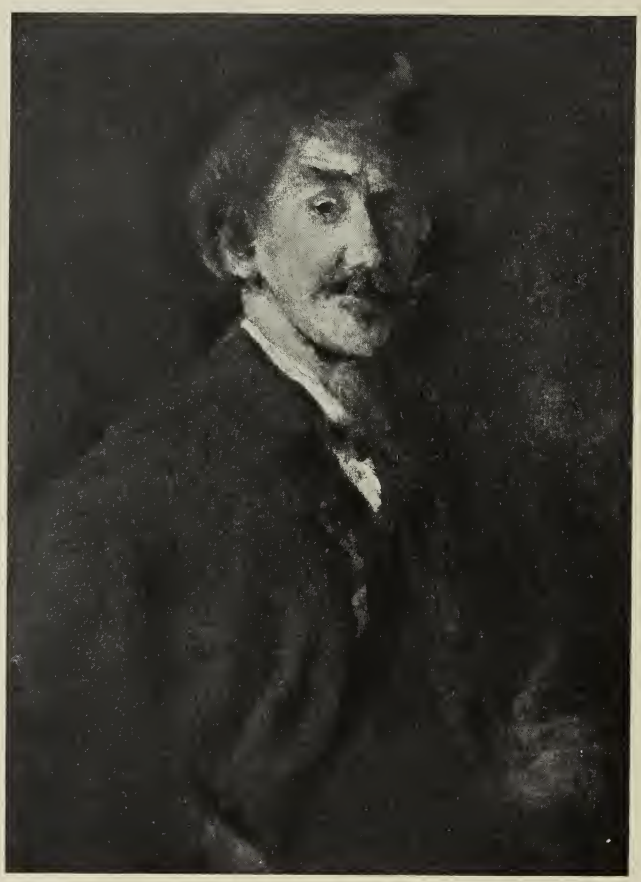

PORTRAIT OF WHISTLER BY HIMSELF
OWNED BY GEORGE W. VANDERBILT

This portrait belongs to the later years of Whistler, and represents him, so M. Léonce Bénedite writes, "as the greater part of those of his friends who still remain remember him: the monocle at his eye, the hair curled upon the forehead, whence emerges the famous white lock, the rosette of the Legion of Honor gleaming discreetly but haughtily in his buttonhole, the countenance open, smiling, and cunning, with an expression which remains malicious and combative. In the warm penumbra of its harmony, 'brown and gold,' he breathes the inner contentment of the satisfied artist. One feels that it is painted in a state of happiness, following the return of approval, so unjustly withheld from him in England, and painted in the years after his marriage; we can call it the portrait of the true Whistler."

James Abbott McNeill Whistler

BORN 1834: DIED 1903

AMERICA is proud in claiming to be the birthplace of one of the greatest geniuses of our time, James Abbott McNeill Whistler. Very little of his childhood even was spent here, however, and at the age of twenty-one he left his native country to study art in Paris, residing there and in London the rest of his life, and never again revisiting his native land, though he is said to have expressed the wish to return. As George Moore writes: "Mr. Whistler has shared his life equally between America, France, and England. He is the one solitary example of cosmopolitanism in art, for there is nothing in his pictures to show that they come from the north, the south, the east, or the west."

On his father's side he was descended from the Irish branch of an old English family, his grandfather, Major John Whistler, emigrating to this country in the early part of the last century. His father was Major George Washington Whistler of the United States army, who won renown as an engineer, and after assisting at the building of railroads in this country, was called to Russia by Czar Nicholas, in 1842, to construct the railroad between Moscow and St. Petersburg. He was married twice. One of the three children of the first marriage became Lady Haden, the wife of the distinguished surgeon and etcher, Sir F. Seymour Haden. For his second wife Major George Whistler married Miss Anna Matilda McNeill, of an old Southern family from Wilmington, N. C. James was the oldest of five children by this marriage. It is now known for a certainty that James Abbott, as he was christened, was born in Lowell, Massachusetts, on July 10, 1834, although he himself gave as his birthplace at one time Baltimore, and at another St. Petersburg, whimsically claiming that a man had a right to change his civil estate and that the place of one's birth was a mere accident. When his father emigrated to St. Petersburg, in 1842, he took his family with him, and here he remained until his death, in 1849; thus part of the boyhood of the young James was passed in the Russian capital, where he learned French, which stood him in such good stead a few years later. Upon the death of Major Whistler his widow returned to America, and James entered West Point in 1851, intending to take up the career of his father, and it was prob-

ably because of his father's record that the fact of the son's small stature was overlooked. But the temperament and independence of spirit of the young man could not brook the discipline of military life, and it is as well perhaps that in 1854 he was discharged for deficiency in chemistry. He was considered the best draftsman in his class, and readily obtained a position in the Coast Survey Department at Washington. He remained here only three months and five days; for, being sent to engrave some charts showing the coast line as seen from the sea, he sketched some heads in the margin of the plate, and when it was dipped in acid in his absence, and the sketches were brought to light, he incurred the anger of the head of the department and brought about his own dismissal. The next year, 1855, as we have already noted, he left America to study art in Paris, and about this time added his mother's name, McNeill, to his own Christian name. He entered the studio of Gleyre, one of the most celebrated teachers of the time. Though not in sympathy with this romanticist, he remained here two years, which with the instruction in drawing at West Point comprised the whole of his art training. For associates and friends he had such young artists as Degas, Bracquemond, Legros, Ribot, and especially Fantin-Latour.

The first known oil-painting by Whistler is a youthful portrait of himself painted in these student days of 1857 or 1858, known as the 'Portrait with the Hat,' conceived much in the style of Rembrandt. His début was really made in etching, in the charming series known to collectors as the 'Little French Set,' which included some work done in a trip to Alsace with Legros, and some earlier plates, representing the popular life of the day in Paris, as 'The Rag-picker,' 'The Mustard-seller,' 'The Kitchen,' 'The Supper at Three Sous,' and portraits of his sister's children, Annie and Arthur Haden. These were published by Delâtre, in 1858, at fifty francs a set. In 1859 he sent his first picture to the Salon, entitled 'At the Piano' (Plate 1), which was refused, but exhibited the next year at the Royal Academy, and bought by John Phillip, R. A., the painter of Spanish subjects.

During the next few years he travelled back and forth between Paris and London, visited Holland, and got as far as Biarritz on an anticipated visit to Madrid to see the portraits there by Velasquez. He painted such pictures as the 'Coast of Brittany,' the 'Blue Wave, Biarritz,' the 'Building of Westminster Bridge,' and 'The Thames in Ice,' which show the influence of Courbet, with whom he was an intimate friend at this time and in whose company he spent two summers at Trouville. These, however, are not characteristic of Whistler's art as a whole. It was in 1863 that he sent to the Salon a truly original work, 'The White Girl,' to which later he attached the further title of 'Symphony in White, Number One.' Although refused here, it was exhibited at the 'Salon des Refusés' and created a sensation. Whistler had come into his own, had declared himself, and henceforth began his fame as an artist and his years of controversy with the French and British public. 'The White Girl' represents a beautiful young girl, dressed in a simple gown of white, her red hair falling on her shoulders, as she stands on a white fur rug, gazing earnestly at the spectator. The draperies behind her

are white, and she holds a little spray of white flowers in her hand. There are no further accessories, and the picture is painted with a simplicity and tranquillity and a feeling for atmosphere which suggest Velasquez, but which are yet Whistler's own. The model was a young Irish girl, named Joe, that he and Courbet discovered at Trouville.

As M. Léonce Bénédite says, "'The White Girl' was the first picture to be conceived in those researches for tones upon tones which led him to that system of musical transpositions whose principles henceforth ruled all his work. It opens the series to which belong two other exquisite pictures, 'The Symphony in White, Number Two,' or 'The Little White Girl' (Plate II) — the same beautiful Joe with the red locks, a fan in her hand, leaning her elbow upon the marble mantel — and 'The Symphony in White, Number Three,' where she is still reclining upon a sofa, in company with another charming model with light hair."

In 1863 Whistler definitely took up his residence in Chelsea, the first to discover its artistic possibilities, and among the English artists he made friends with Millais, Rossetti, and Albert Moore, and for a time shared a studio with Du Maurier. From time to time he made etchings of the traffic of the river, of the bridges, the old wharves and buildings, sixteen of which, known as the 'Thames Set,' were published in 1871. They are highly prized by collectors, some preferring their greater detail to the later etchings of Venice, in which the artist had learned to eliminate everything unessential. In fact, Whistler was as great an etcher as a painter, and his fame rests equally on these exquisite little bits and upon his full-length portraits in oil.

About this time Japan was discovered to be a storehouse of artistic products. Bracquemond, the most extreme realist among Whistler's friends, by chance came into possession of a book of prints by Hokusai, and the French group of artists, of whom Whistler was one of the most ardent, became very enthusiastic over Japanese and Chinese art, and began collecting the beautiful blue-and-white china and rare old prints. In 1864 Whistler exhibited at the same time 'The Little White Girl,' at the Royal Academy, and 'La Princesse du Pays de la Porcelaine' (Plate III) at the Salon. Though the subjects were European, both show in their scheme of coloring and decorative accessories strong Japanese influence. In fact, in this latter picture and in those of 'The Lange Leizen of the Six Marks,' 'The Golden Screen,' and 'The Balcony' Whistler somewhat literally translated the art of Japan. Later he extracted rather the essence of its feeling for decoration in line and color. Mr. Way and Mr. Dennis say, however, that "all these pictures are characterized by dainty charm of color, subtle and delicate gradations of light, grace and dignity of line, and withal by a distinction of style which defies exact definition."

In 1865–1866 Whistler made a trip to Valparaiso for his health, and two very beautiful pictures were the result, 'Twilight, Valparaiso, in Flesh-color and Green' (Plate X), and the 'Nocturne in Blue and Gold,' as well as the sea-piece, 'The Ocean.' But it was in the seventies that Whistler's art was perhaps at its high-water mark, and he painted in rapid succession those

three portraits, acknowledged by all art critics to be his masterpieces, the 'Portrait of his Mother' (Plate VI), the 'Portrait of Thomas Carlyle' (Plate VII) and the 'Portrait of Miss Alexander' (Plate VIII). The first was exhibited at the Royal Academy in 1872; the two latter, at a special exhibition of his work at Pall Mall in 1874.

In 1877 Sir Coutts Lindsay, wishing to start the Grosvenor Gallery, consulted Whistler, who joined with him on condition that a large wall-space be reserved for the exhibition of his own work. It was at this time that he exhibited 'Irving as Philip II. of Spain,' 'The Falling Rocket — Arrangement in Black and Gold,' which latter picture called forth the caustic comment from Ruskin in 'Fors Clavigera' that "For Mr. Whistler's own sake no less than for the protection of the purchaser, Sir Coutts Lindsay ought not to have admitted works into the gallery in which the ill-educated conceit of the artist so nearly approached the aspect of wilful imposture. I have seen, and heard, much of cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face." Mr. Whistler immediately sued Ruskin for a thousand pounds' damage. The trial was held in November, 1878, before Baron Huddleston and a special jury. Ruskin pleaded ill health and failed to appear, but Whistler was present and there ensued a two days' trial which held the crassness of the British public in art-matters up to ridicule and formed most amusing reading in the daily journals. The trial ended in a verdict for the plaintiff, and Ruskin was charged one farthing damages. Whistler replied in a pamphlet entitled 'Whistler vs. Ruskin, Art and Art Critics.'

In 1879 and 1880 Whistler was in Venice, and upon his return exhibited at the Fine Arts Society the twelve etchings known as 'Venice, First Series;' the next year, fifty-three pastels of Venice; and in 1883, at Messrs. Dowdeswell's Galleries, fifty-one prints entitled 'Etchings and Dry Points, Second Series.' As Whistler advanced in his life his work became more abstract and ephemeral. He relied much less on the form of things than the color harmonies. As one critic says, he developed from a realist in his youth to a spiritist in his later years, endeavoring to depict the essence of facts rather than the facts themselves. He took for the titles of his pictures terms borrowed from music, as in two exhibitions at the Dowdeswell Galleries in 1884 and 1886 his pictures were grouped as 'Notes, Harmonies, and Nocturnes.' He also exhibited at the Grosvenor Galleries other nocturnes, and several portraits, including 'Miss Rose Corder' (1879) (Plate V), 'Lady Meux' (1882), 'Lady Archibald Campbell; or the Yellow Buskin' (1884). At these special exhibitions of his work Whistler was very particular that the walls and hangings should be in harmony with his pictures, and even the dainty vignettes of invitation to the private view partook of the main color-note in the exhibition. In 1882 he was made a member of the Royal Society of British Artists, and two years later its president; but he was forced to resign in 1886, his reforms being too radical to please the older artists of the society, although he had the support of many of the more distinguished members, who tendered him a

complimentary dinner upon his resignation, ostensibly to congratulate him upon his election to the Royal Academy of Munich.

Whistler was equally at home in all mediums, oil, water-color, pastels, etching, and lithography. He was also a brilliant and extremely witty writer. In 1885 he had delivered at both Oxford and Cambridge his famous 'Ten O'Clock Lecture,' in which he set forth his theories on art, the lecture so named from the hour at which it was delivered, the more usual one being that of five in the afternoon. This was published by itself in 1888, and again in 1890 in 'The Gentle Art of Making Enemies,' a collection of the various controversies with art critics in which for so many years the sensitive artist, always indignant at any slight put upon his art, was involved. It included a personally annotated account of the Ruskin trial. Whistler was in a measure justified in thus perpetuating an account of his quarrels, as he discovered that a writer unknown to him had made the attempt to publish his correspondence without his permission. Though the book forms very amusing reading, it had best be forgotten, or at least not taken too seriously, lest it give a one-sided view of the artist's character.

He also published in 1899 an account of the law-suit with Sir William Eden, whose wife's portrait he had agreed to paint. This last was called 'The Baronet and the Butterfly.' This brings to mind the fact that during the sixties more especially Whistler was accustomed to sign his paintings and etchings by a dainty butterfly rather Japanese in character, in place of the usual written name. Mr. Mortimer Menpes, who was a favorite pupil of Whistler's, relates that when Whistler was making prints of some of his etchings he would ask the former where he thought the butterfly should go. After a little practice Menpes would decide exactly in accordance with what the master considered the precise spot to preserve the balance of the composition.

Among other interests Whistler turned his attention to house decoration. His own house was said to have had simple Japanese mattings on the floor and to have been furnished with blue-and-white china and beautiful old silver. One can see from the backgrounds and accessories in his portraits that he loved simple but refined surroundings; especially was he fond of black-and-white harmonies. The walls of his studio were painted gray, and he often posed his models in the half-light to get more mysterious effects of atmosphere. His great achievement in interior decoration was in that of the famous 'Peacock Room,' or the dining-room, in the house of Mr. F. R. Leyland, the wealthy ship-owner and art-lover. The room had been entirely redecorated by a London firm, the walls hung with Spanish leather, and the longest side of the room fitted with light shelves for the display of blue-and-white china. Whistler's painting of the 'Princesse du Pays de la Porcelaine' hung over the mantelpiece at one end. The artist was dissatisfied with the harmony of the surroundings, began by lightening up the leather with touches of blue, and ended by transforming the whole room. The color-scheme was that of peacock blue on gold and gold on peacock blue. The window-shutters when closed presented birds done in gold upon a superb peacock-blue background, while upon the same background on the end wall opposite the 'Prin-

cesse,' a space intended for a portrait of the three daughters of Mr. Leyland, commissioned of Mr. Whistler, the latter painted two golden peacocks fighting. Upon the paneled ceiling Mr. Whistler added the decoration of the eyes of peacocks' feathers. Mr. Charles L. Freer, of Detroit, Michigan, who a few years ago acquired the painting of the 'Princesse,' has more recently acquired the decorations of this room and has had them transferred to America, so that the 'Princesse' lives again in her former magnificent environment. Whistler also decorated the music-room of his friend Sarasate, the violinist in Paris, in a color-scheme of yellow and white with touches of pink.

There was held in 1892, at Messrs. Goupil's galleries, the first representative exhibition of his paintings. Forty-three canvases, called 'Nocturnes, Marines, and Chevalet Pieces,' were hung upon the walls. In 1891 the corporation of the city of Glasgow bought his 'Portrait of Carlyle,' the first of his pictures to be acquired by a public gallery. About the same time the Luxembourg bought his 'Portrait of his Mother.' (At the present time the picture is not on view, though, following the established rule, it will doubtless be removed to the Louvre ten years after the artist's death.) At this time his pictures began to be bought by collectors in America.

During the nineties he confined himself to painting small oils, as the 'Master Smith' and the 'Little Rose of Lyme Regis' now belonging to the Boston Art Museum, and to the making of lithographs. Some of these latter were the result of a trip to Brittany; others were made in the garden of a house in the Rue de Bac in Paris where he lived for a time; and still others from the upper window of the Savoy Hotel on the Thames Embankment, where his wife lay ill. He had married, in 1888, the widow of the noted architect, E. W. Godwin, she herself an artist of much talent. She died in 1896, and Whistler again removed to Chelsea. He died on July 17, 1903, surrounded by his wife's relatives. He had been ailing for some time with an affection of the lungs, but was working up to the last. He was buried beside his mother in Chiswick cemetery. His sister-in-law, Miss R. Birnie Phillip, was made his executrix and sole legatee. About a year after his death a memorial exhibition was held in Boston, the great number of oils, etchings, and work in other media shown giving a very adequate idea of the artist's achievement and successes. Many of them were loaned by Mr. Freer, of Detroit. A similar exhibition was held shortly after in London. Thus Whistler was honored by the American and British public, who had come to realize that they had lost a man of real genius. It is interesting to note that very recently a tablet, in the form of a Greek stele, was set up to his memory at the West Point Academy, the work of the late Augustus St. Gaudens, and the gift of the Copley Society of Boston.

When Whistler finally sent his portrait of his mother to the Salon of 1883 he received a third-class medal, and in 1889 the cross of the Legion of Honor. In his later years he received much recognition, but, most unjustly, he was never elected to the Royal Academy in London. He was made, however, an Officer of the Legion of Honor, Member of the Société Nationale des Artistes Français, Honorary Member of the Royal Academy of St. Luke, Rome,

Commander of the Order of the Crown of Italy, Honorary Member of the Royal Academy of Bavaria, Chevalier of the Order of St. Michael, and Honorary Member of the Royal Academy of Dresden.

The Art of James A. McNeill Whistler

FROM THE 'TEN O'CLOCK LECTURE' J. MCNEILL WHISTLER

NATURE contains the elements, in color and form, of all pictures, as the keyboard contains the notes of all music.

But the artist is born to pick, and choose, and group with science, these elements, that the result may be beautiful — as the musician gathers his notes, and forms his chords, until he bring forth from chaos glorious harmony.

To say to the painter that nature is to be taken as she is is to say to the player that he may sit on the piano.

That nature is always right is an assertion, artistically, as untrue as it is one whose truth is universally taken for granted. Nature is very rarely right — to such an extent, even, that it might almost be said that nature is usually wrong; that is to say, the condition of things that shall bring about the perfection of harmony worthy a picture is rare, and not common at all.

This would seem, to even the most intelligent, a doctrine almost blasphemous. So incorporated with our education has the supposed aphorism become that its belief is held to be part of our moral being, and the words themselves have, in our ear, the ring of religion. Still, seldom does nature succeed in producing a picture.

The sun blares, the wind blows from the east, the sky is bereft of cloud, and without, all is of iron. The windows of the Crystal Palace are seen from all points of London. The holiday-maker rejoices in the glorious day, and the painter turns aside to shut his eyes.

How little this is understood, and how dutifully the casual in nature is accepted as sublime, may be gathered from the unlimited admiration daily produced by a very foolish sunset.

The dignity of the snow-capped mountain is lost in distinctness, but the joy of the tourist is to recognize the traveller on the top. The desire to see, for the sake of seeing, is, with the mass, alone the one to be gratified; hence the delight in detail.

And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairy-land is before us — then the wayfarer hastens home; the working man and the cultured one, the wise man and the one of pleasure, cease to understand, as they have ceased to see; and Nature, who, for once, has sung in tune, sings her exquisite song to

the artist alone, her son and her master — her son in that he loves her, her master in that he knows her.

To him her secrets are unfolded; to him her lessons have become gradually clear. He looks at her flower, not with the enlarging-lens, that he may gather facts for the botanist, but with the light of the one who sees in her choice selection of brilliant tones and delicate tints suggestions of future harmonies.

He does not confine himself to purposeless copying, without thought, each blade of grass, as commended by the inconsequent; but, in the long curve of the narrow leaf, corrected by the straight, tall stem, he learns how grace is wedded to dignity, how strength enhances sweetness, that elegance shall be the result.

In the citron wing of the pale butterfly, with its dainty spots of orange, he sees before him the stately halls of fair gold, with their slender saffron pillars, and is taught how the delicate drawing high upon the walls shall be traced in tender tones of orpiment, and repeated by the base in notes of graver hue.

In all that is dainty and lovable he finds hints for his own combinations, and thus is nature ever his resource and always at his service, and to him is naught refused.

Through his brain, as through the last alembic, is distilled the refined essence of that thought which began with the gods, and which they left him to carry out.

Set apart by them to complete their works, he produces that wondrous thing called the masterpiece, which surpasses in perfection all that they have contrived in what is called nature; and the gods stand by and marvel, and perceive how far away more beautiful is the Venus of Melos than was their own Eve.

FREDERICK WEDMORE — FROM THE 'NINETEENTH CENTURY'

EVEN those who have had only a casual acquaintance with the life performance of Whistler must have been struck with the variety of the mediums used by him for its accomplishment. It is almost easier to name those mediums or channels of expression he avoided than those that he employed. He did not work in mezzotint. He did not work in line engraving. The rare, yet occasionally revived, practice of silver-point drawing he never resorted to. But he painted in oils; he painted in water-color; pastels he made so admirably that he may even be held responsible for "prettily spurring on" some heavier-footed comrades to make them badly; dainty was his touch with the pencil; with M. Fantin-Latour he shares the honors of the happy revival of artistic lithography; and in the art of etching, whatever may have been his limitations, his place, by reason of his qualities, is by the side of Rembrandt and of Méryon. . . .

Unless it be thanks only to some half-dozen masterpieces, not as a painter, not as a stern draftsman of the figure, will Whistler live by the side of the greatest artists in wall-surface or canvas, or on the sheet of drawing-paper. If to realize with precision either texture or anatomy was not in truth his aim,

scarcely more was it his aim — though indeed it was occasionally his achievement — to sound the depths of character. Character was not the thing in life that most interested him. If it had been, dramatic painting and anecdotic painting, with their inevitable approach to some qualities of literature, would not have annoyed him so much. I am not disparaging for a moment the painting he liked, the painting he practised — I am only trying to define what it was, and what it was not. Whatever it represented, it was suffered, tolerated, approved, by himself, on condition that it was at least an agreeable pattern of color and line. Nature suggested it; but it was not bound by nature. Fact was in it, in abundance — fact most penetratingly seen — but from the fetters of fact its freedom was expressly and constantly declared. . . .

But that is not the attitude of mind of a great painter generally, unless he be a decorative painter, only or mainly; unless he be, for instance, to name artists of different ideals, yet with this one thing in common, a Tintoretto, a Veronese, a Pietro da Cortona, a Boucher, a Puvis de Chavannes. Of Whistler, it was constantly the attitude of mind; and among the very greatest decorative painters of the world he might have been, had he had Tintoretto's opulent palette, or the majesty of Veronese's draftsmanship, or the remote, suave dignity of the design of Puvis de Chavannes.

His principle that a pictorial work must before everything be decorative he applied in different degrees. Frankly and simply decorative he was but on rare occasions — the greatest of them, the opportunity best offered and best seized, being the occasion that presented itself when he had his way with Mr. Leyland's dining-room, and, beginning, I believe, with the modest aim of accommodating a little the work already there to some framed work of his that was to be hung among it, wrought gradually, yet with a perfection as complete as if one thought had guided him from the beginning — wrought gradually the 'Peacock Room.' Much oftener, in cabinet picture, in framed canvas, whether definite and professed portrait or pleasant grouping of draped models, or vision of the town or river in gray daylight or in the mystery of night or dawn, his painting, decorative undoubtedly, was a concession — no abandonment of principle, but a compromise that recognized the rights of Truth and of Fancy. For Fact and Beauty — so often incompatible — he found a *modus vivendi*. Sometimes much effort, much invention, much ingenuity — what he would have called much "science" — was required to make this compromise effective; and there were always required instinct and fine taste. But sometimes of obvious, necessary effort there was very little; Nature herself sang in tune; and so we have such a picture as Mr. Alexander's 'Nocturne in Silver and Blue,' Mr. McCulloch's 'Valparaiso Harbor,' or the silvery and brown-gray vision of 'London in Ice.' . . .

Perfect indeed are certain of the performances of Whistler in painting, and I have mentioned some of them — on the whole perhaps the best of them — and in doing so I have not been able to avoid mentioning too, already, two or three of the etchings — the etchings perfect in so much greater proportion and perfect in so much greater number. But another word about the painting, and a word, too, that is of general application to the range of Whistler's

art. A master not so much of every difficult problem of draftsmanship, as of composition in line and in mass, as of refined and broad expressive brushwork, as of color, as, above all, of tone, Whistler, in the main original, profoundly, did submit conspicuously, in the course of his life, to two influences. He submitted to the influence of Albert Moore, and to that of the art of Japan. It is important that both these influences should be recognized — the second jumps to the surface in the 'Princesse du Pays de la Porcelaine' and in 'The Golden Screen'— it is important also that their limitations should be acknowledged; they did not, in truth, last very long or extend very far. The various 'Symphonies in White'— the more intricate of them especially — betray the influence of Albert Moore; as to whom I have been asked whether indeed it was Whistler who influenced him or he who influenced Whistler. It was the latter, of course; and it is shown not only in certain of the paintings, but in a good many pastels. . . . Nor is it pretended that Velasquez, nor is it conceivable that Rembrandt, passed before the eye of this alert and ever flexible practitioner and had no effect on his practice.

A last line chronicles, however, the fact that more to Whistler than to any one who has worked with brush or needle do we owe that complete acceptance of modern life, of the modern world, of all that is miscalled its ugliness, of its aspects of every day; which complete acceptance, remember, whether in pictorial art or the art that is literature, is the most salient characteristic of our time. Whistler, with a nature essentially aristocratic — knowing well, in the depths of his being, that art of any kind and the "man in the street" have nothing in common; that what is called the "plain man" and art are forever divided — yet accepted the very things that are most commonplace to commonplace people, and showed us their interest.

T. R. WAY AND G. R. DENNIS 'THE ART OF JAMES MCNEILL WHISTLER'

THERE are but few of the great painters who have not delighted in portraiture. Many of the greatest — Holbein, Rembrandt, Velasquez — have made it their principal work in life; others equally great, such as Tintoretto, have been forced to paint portraits as a means of living, while engaged on work which they considered more important. To Mr. Whistler portrait-painting was as serious as any other branch of his art, and the general verdict is that in portraiture he reached his highest achievement as a painter. It is possible to understand, though not easy to sympathize with, people who fail to appreciate the tender beauty of his nocturnes, or who are not touched by the decorative charm of his Japanese arrangements; but his portraits — though it is true that they were received with the same ignorant conservatism which ever greets what goes beyond the conventional in art — stand now beyond criticism; and it is permissible to believe that the 'Mother's Portrait,' the 'Carlyle,' the 'Miss Alexander,' the 'Rose Corder,' and many others, will always be ranked among the greatest pictures of all time.

Mr. Whistler's portraits differ radically from those of his contemporaries. He seems first of all to have considered what may be called the decorative qualities of his sitter; in his early period especially he aimed at producing a

picture which in its color-scheme, and the arrangements of masses of light and dark, should be beautiful in itself, and equally interesting to the spectator, whether he happened to know the sitter or not. He never attempted to produce a startling realistic likeness, such as is approved by the philistine and the Academician. But after much study he gained an insight into the real character of the man or woman he was painting, and portrayed the best side of that character; the result, though it was an idealized version, as remote from all transitory expression as the Infantas of Velasquez in the Louvre or the Philip IV. in the National Gallery, remaining always a real likeness of his model. It is true that some of his sitters were disappointed in their portraits, but, as St. James pointed out long ago, no man realizes his true outward appearance; after "beholding his natural face in a glass" he "goeth his way, and straightway forgetteth what manner of man he was. . . ."

Mr. Whistler has himself laid down the principles by which he was guided in portrait-painting, knowing that a picture of this kind has to be lived with, and that transient expression will rarely please the beholder for any great length of time. "The imitator," he says, "is a poor kind of creature. If the man who paints only the tree, or flower, or other surface he sees before him were an artist, the king of artists would be the photographer. It is for the artist to do something beyond this: in portrait-painting to put on canvas something more than the face the model wears for that one day; to paint the man, in short, as well as his features; in arrangement of colors to treat a flower as his key, not as his model."

For many years Mr. Whistler seemed to have a great preference for painting the full-length figure in life-size. Unfortunately, the great size of the canvases required for such portraits is a disadvantage in an ordinary house, as they can only be properly seen in a gallery or in a very large room, where they can be hung so that the bottom of the frame almost rests on the floor — not, as we usually see them, with the feet on the level of our eyes. Yet the principle is right, and the result far more satisfactory than when the frame cuts off the figure at the knees or in the middle. The whole being is before us in his natural attitude, and in graceful and dignified repose. The great full-lengths of Velasquez probably taught him the value of this arrangement, which, however, he carried out in his own way, never attempting to give the great force and vigor of effect which the Spanish master delighted in, but posing his models in a much more subdued light, such as is natural to our more northern climate. It will be noticed how full of resource he was in overcoming the difficulties presented by the dress of his sitters. A woman's costume is as a rule comparatively easy for an artist to deal with; but a full-length portrait of a man standing is much more difficult to manage. The two parallel lines of the legs present a tremendous problem, especially in evening dress, graceful though it can be. Yet it will be seen how admirably the difficulties are overcome in the portrait of M. Duret. The full-length figure of Mr. Leyland is dealt with in a somewhat similar way, the dark figures in each case being relieved against light backgrounds, with few accessories of any kind.

The Works of James A. McNeill Whistler

DESCRIPTIONS OF THE PLATES

'AT THE PIANO' PLATE I

THE first picture that Mr. Whistler exhibited was the original of this plate. It was hung at the Royal Academy in 1860. Mr. Way and Mr. Dennis, who have written a most sympathetic "Appreciation" of the artist without overpraising him, describe it as follows: "It represents a lady in black — Mrs. (now Lady) Seymour Haden, the painter's sister — seated at a grand piano, while her little daughter, who figures in so many of Mr. Whistler's etchings, leans against the instrument and gazes with rapt attention at her mother. Under the piano are some green violin-cases, and behind the player to the left is a table with a blue-and-green bowl on it. The pose of the child is full of grace and charm, and her white dress stands out in strong contrast against the dark brown wood of the piano and the rich red of the carpet; but the perfect tone of the white entirely overcomes any suggestion of violence or harshness, and the wall above the piano is filled in a satisfying way with the lower edges of framed pictures hanging on it. The effect of the whole picture is one of great dignity and repose."

In another connection the same critics write: "In studying Mr. Whistler's paintings, we find that in the character of the treatment his earliest exhibited works differ distinctly from those which succeeded them. In the 'Piano Picture' and 'La Mère Gérard' the canvas is loaded with paint, and there is apparent an immense vigor which is entirely absent from pictures of a later period. In their force and richness of tone they suggest the influence of a study of Tintoretto. With the growth of experience and the development of his power he discarded this earlier manner and began to paint with the thinnest of oil paint, almost as liquid as water, and always with a full brush."

SYMPHONY IN WHITE NO. TWO, 'THE LITTLE WHITE GIRL' PLATE II

IT is interesting to note in connection with this picture that Mr. Whistler did not originally call this series of four paintings "symphonies." He thus denoted them in later years, though from the first titles, as in this of 'The Little White Girl,' it is evident that the decorative quality of the picture interested him more deeply than the subject-matter. Mr. Way and Mr. Dennis write: "'The Little White Girl' (Symphony in White, Number Two), which belongs to Mr. A. H. Studd, is still more lovely than 'The White Girl.' It represents a young girl standing in front of the fireplace, with her arm on the mantelpiece, on which are a blue-and-white porcelain vase and a bright piece of red lacquer. She is simply dressed in pure white and holds a brilliantly decorated Japanese fan in her hand. Her face and head are reflected in the looking-glass, in which are to be seen also reflections of two pictures on the walls. On the right are some sprays of delicate pink-and-white azalea. The girl herself has no claim to give additional charm to the picture. It is

impossible to look at it without feeling what a superb result has been achieved out of homely materials. The colors used are most brilliant; the red of the lacquer, the blues of the vase and the Japanese fan, the pink of the azaleas, are all of the strongest, yet so absolutely perfect are they in themselves and in their relation to one another that the whole seems like some exhilarating allegro in a major key. This picture with its haunting beauty is so full of poetic charm and mystery that one cannot wonder that it inspired Mr. Swinburne to write the poem entitled 'Before the Mirror,' which begins:

"'White rose in red rose-garden
Is not so white.
Snowdrops that plead for pardon
And pine for fright
Because the hard East blows
Over their maiden rows
Grow not as this face grows
Pale to bright.'"

ARRANGEMENT IN ROSE AND SILVER
'LA PRINCESSE DU PAYS DE LA PORCELAINE' PLATE III

TO quote again from Mr. Way and Mr. Dennis: "Mr. Whistler was an enthusiastic student and admirer of Japanese paintings and color-prints at a time when they were generally looked upon as mere eccentric curiosities, and a quarter of a century before they became sought after by collectors; and the strength of his personality is shown by the fact that he was able to assimilate the artistic principles and ideals of the East without ever for a moment losing his own individuality. He saw what was beautiful in oriental art, and developed his own art for a time on the same lines; but even in pictures such as 'The Balcony,' 'La Princesse du Pays de la Porcelaine,' and 'The Golden Screen,' in which he clothed his models in Japanese costumes and surrounded them with Japanese accessories, the Eastern influence, obvious as it is, is modified by European tradition and European ideals. . . .

"The beautiful full-length portrait of Miss Spartali, known as 'La Princesse du Pays de la Porcelaine,' of which the Peacock Room in Mr. Leyland's house was once the setting, is . . . a wonderful creation, gorgeous in color and highly decorative in treatment. The full-length figure is clothed in an elaborate Japanese costume, and holds a fan in her hand. On the floor is a brilliant rug, and, behind, a delicately painted screen. The grace and dignity of the 'Princesse,' the flowing lines of whose figure contrast, as in so many of Mr. Whistler's pictures, with the straight, simple lines of the screen in the background, and the splendor of her surroundings, combine to make up a whole of incomparable beauty."

ARRANGEMENT IN BLACK, 'PORTRAIT OF PABLO SARASATE' PLATE IV

"IN the portrait of Pablo Sarasate, painted in 1885," writes Richard Muther, "the violinist emerges out of misty grayish black darkness, holding his violin in one hand and his bow in the other. He is in evening clothes, entirely in black except for his shirt and tie, and in the dark atmosphere his expressive hands acquire a sensitive, phantom-like animation. His

figure looks as though it were floating into another world or coming from a far distant beyond."

M. Théodore Duret, the eminent critic, whose portrait by Whistler is one of the finest the artist ever painted, suggests that Whistler painted Señor Sarasate against a black background to get variety, as he never liked to repeat a motive. He had already painted M. Duret in black evening clothes against a light background, holding a rose-pink domino over his arm and a fan of the same color in his hand. Another critic remarks that the extreme elegance of the figure of the violinist recalls the appearance of Mr. Whistler when he appeared at Oxford, to give his famous 'Ten O'Clock Lecture.'

Exhibited at the Society of British Artists in 1885, this picture now belongs to the Carnegie Institute, Pittsburgh.

ARRANGEMENT IN BROWN AND BLACK
'PORTRAIT OF ROSE CORDER' PLATE V

MR. WAY and Mr. Dennis write: "The portrait of 'Miss Rose Corder,' exhibited at the Grosvenor Gallery in 1879, is one of the many portraits in which Mr. Whistler painted the figure dressed in black against a background so dark as to appear black. Miss Corder was herself a painter of some distinction, and it is possible that she inspired him in a different manner from his earlier sitters. As a result the picture, as a technical achievement, ranks among his finest works. In the subtle gradation of the flesh tints and complete absence of brushwork throughout, the picture suggests a fine Holbein portrait as much as a Velasquez, though the latter master is irresistibly recalled by the pose of the figure and the swing of the arm and hat. The softness of the edge of the profile of the head seen against the great depth of the background is nothing less than marvelous."

The brushwork in the hat, says Mr. Samuel Isham, shows the influence of Manet and "might have been picked out of the heap of garments in the '*Déjeuner sur l'herbe!*'"

ARRANGEMENT IN GRAY AND BLACK
'PORTRAIT OF THE ARTIST'S MOTHER' PLATE VI

NO canvas of Whistler's has been so deservedly written about as this masterpiece. Mr. Whistler exhibited it at the Royal Academy, as an 'Arrangement in Gray and Black,' and in his 'Gentle Art of Making Enemies' gives as his reason for so doing: "Now that is what it is. To me, it is interesting as a picture of my mother; but what can or ought the public to care about the identity of the portrait." It will, nevertheless, remain for all time the most ideal representation of pure motherhood that the world possesses.

Mr. C. H. Caffin most interestingly writes of it: "None but a man of peculiar sweetness of mind could have conceived that masterpiece in the Luxembourg, 'The Portrait of my Mother.' Garbed in black, as you will remember, she sits in profile, with her feet upon a footstool and her hands laid peacefully and elegantly on her lap; the lawn and lace of her cap delicately silhouetted

against the gray wall. She gazes with tranquil intensity beyond the limit of our comprehension along the vista of memories, leading back through maternity to a beautiful youth." He then goes on to compare this picture with 'The White Girl' (Symphony in White, Number One), and sums up by saying: "In both these pictures, which come as near as anything which Whistler has done to the generally accepted idea of a subject, it is the significance, in the one case of motherhood, in the other of maidenhood, that he has dwelt upon, and in both with the fullest reliance upon the æsthetic suggestion to the sense, respectively, of black and gray, and of white, elaborated to an extreme of subtlety. It would be impossible, I mean, that the color-schemes, for example, could be reversed; each is so intentionally and conclusively the language fitted to the idea that one might as well try to put the words of Juliet into the mouth of Volumnia."

ARRANGEMENT IN GRAY AND BLACK
'PORTRAIT OF THOMAS CARLYLE' PLATE VII

IN the contrast between the portrait of his mother and that of Carlyle Whistler passes with the subtlest of gradations to an almost opposite type," writes Elizabeth Cary. "The differences are so subtle that even Mr. George Moore, who saw in Whistler's art much besides the obvious, considered it merely as 'an attempt to repeat a success.' Both portraits are arrangements in black and gray; in each the figure is seated in profile among surroundings indicating that the room is the same in both pictures. But the arabesque made by the outline of the old philosopher silhouetted against the wall is forcible where that of the mother is calm and flowing. The large hat perched on the knee, the right hand resting on a cane, the coat bulging violently at the breast, and the more erect carriage of the head contribute to an angular effect quite at variance with the long, easy sweep of line in the earlier portrait. Even the angles of the chair are more sharply defined, and this ruggeder outline is in harmony with the more furrowed face, the more anxious expression, the querulous brow and obstinate mouth. There is a suggestion of pose in the arrangement that does not appear in the portrait of the mother. It is not quite simple and frank, and fits thereby its subject, whose own absorption in the 'picturesque' has been noted as a mark of his mind's perversity. Yet the effect in general is of dignity. The head especially has an element of grandeur in its craggy contours. 'What the canvas under consideration tells most plainly is that Mr. Whistler never forgot his own personality in that of the ancient philosopher,' says Mr. Moore; but that is hardly a fair charge. In one sense there could be nothing more impersonal than a critical vision unconcerned with the great reputation before it, concerned only with the essence of the man. That the man was one who could sympathetically quote the objurgation 'May the devil fly away with the fine arts' has inspired no malice in the presentation. And the presentation is purely within Whistler's definition of art as something that should 'stand alone and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like.'"

'PORTRAIT OF MISS ALEXANDER' PLATE VIII

MR. GEORGE MOORE has most eloquently described this picture. He writes: "Truly, this picture seems to me the most beautiful in the world. I know very well that it has not the profound beauty of the Infantes by Velasquez in the Louvre; but for pure magic of inspiration is it not more delightful? Just as Shelley's 'Sensitive Plant' thrills the innermost sense like no other poem in the language, the portrait of Miss Alexander enchants with the harmony of color, with the melody of composition.

"Strangely original, a rare and unique thing, is this picture, yet we know whence it came, and may easily appreciate the influences that brought it into being. Exquisite and happy combination of the art of an entire nation and the genius of one man — the soul of Japan incarnate in the body of the immortal Spaniard. It was Japan that counselled the strange grace of silhouette, and it was that country, too, that inspired in a dim, far-off way those subtly sweet and magical passages from gray to green, from green again to changing, evanescent gray. . . .

"The picture represents a girl of ten or eleven. She is dressed according to the fashion of twenty years ago — a starched muslin frock, a small overskirt pale brown, white stockings, square-toed black shoes. She stands, her left foot advanced, holding in her left hand a gray felt hat adorned with a long plume reaching nearly to the ground. The wall behind her is gray, with a black wainscot. On the left, far back in the picture, on a low stool, some gray-green drapery strikes the highest note of color in the picture. On the right, in the foreground, some tall daisies come into the picture, and two butterflies flutter over the girl's blonde head. . . .

"It was Velasquez who taught Mr. Whistler that flowing, limpid execution — in the painting of that blonde hair of the Infanta in the Salle Carrée in the Louvre. There is also something of Velasquez in the black notes of the shoes. Those blacks — are they not perfectly observed? How light and dry the color is! How heavy and slimy it would have become in other hands! Notice, too, that in the frock nowhere is there a single touch of pure white, and yet it is all white — a rich, luminous white that makes every other white in the gallery seem either chalky or dirty. What an enchantment and a delight the handling is! How flowing, how supple, infinitely and beautifully rare, the music of perfect accomplishment! In the portrait of the mother the execution seems slower, hardly so spontaneous. For this, no doubt, the subject is accountable. But this little girl is the very finest flower, and the culminating point of Mr. Whistler's art. The eye travels over the canvas seeking a fault. In vain; nothing has been included that might have been omitted. There is much in Velasquez that is stronger, but nothing in this world ever seemed to me so perfect as this picture."

NOCTURNE IN BLACK AND GOLD, 'THE FIRE-WHEEL' PLATE IX

"IT was with the night that Mr. Whistler set his seal and sign-manual upon art," writes George Moore; "above all others he is surely the interpreter of the night. Until he came the night of the painter was as ugly

and insignificant as any pitch barrel; it was he who first transferred to canvas the blue transparent darkness which folds the world from sunset to sunrise. The purple hollow, and all the illusive distances of the gas-lit river, are Mr. Whistler's own. It was not the unhabited night of lonely plain and desolate tarn that he chose to interpret, but the difficult, populous city night — the night of tall bridges and vast water rained through with lights of red and gray, the shores lined with the lamps of the watching city. Mr. Whistler's night is the vast blue and golden caravansary where the jaded and the hungry and the heavy-hearted lay down their burdens, and the contemplative, freed from the deceptive reality of the day, understand humbly and pathetically the casualness of our habitation, and the limitless reality of a plan, the intention of which we shall never know. Mr. Whistler's nights are the blue transparent darknesses which are half of the world's life. Sometimes he foregoes even the aid of earthly light, and his picture is but luminous blue shadow, delicately graduated, as in the nocturne in M. Duret's collection — purple above and below, a shadow in the middle of the picture — a little less and there would be nothing."

'The Fire-Wheel' was exhibited at the Grosvenor Gallery in 1883. It now belongs to Mr. Studd, and is a typical example of one of Mr. Whistler's nocturnes. Mr. Way and Mr. Dennis have described it thus: "It represents a scene in Cremorne Gardens at night, with groups of people watching a display of fireworks. The circle of spectators in shadow is broken in the center of the picture, and through the gap is seen the inner ring, with figures illumined by the light of the great Catherine wheel on the right. Lights twinkle among the trees, which rise upon the left, while the spent sparks of an expiring rocket fall slowly through the darkness."

ARRANGEMENT IN FLESH-COLOR AND GREEN
'TWILIGHT, VALPARAISO' PLATE X

THIS exquisite marine, a view of the harbor of Valparaiso, and the result of Mr. Whistler's trip there for his health in 1865, might rank as the first of his nocturnes. This picture "represents the harbor as seen from a height, full of shipping and lit by the afterglow of the sunset." Nothing could be more lovely than the mellow atmosphere which surrounds all objects. The water is painted inimitably, as Mr. Way and Mr. Dennis have said, as well as "in the river scenes, where by a turn of the brush in the middle of a long, sweeping stroke he is able to give a perfect rendering of the luminous, oily patches so frequent on tidal waters." The delicacy of drawing of the rigging recalls his etchings of the Thames subjects, and the composition is slightly Japanese in its arrangement, for it was at this time that this influence was the strongest on his art.

A LIST OF THE PRINCIPAL PAINTINGS OF WHISTLER
WITH THEIR PRESENT LOCATIONS

ELIZABETH LUTHER CARY, in her recent work on Whistler, has given "a tentative list of the artist's work." She catalogues 528 oils, water-colors, and pastels, 161 lithographs, 426 etchings. We append a list of the more important oils.

IN PUBLIC COLLECTIONS

FRANCE. PARIS, LUXEMBOURG: Arrangement in Gray and Black, 'Portrait of the Artist's Mother' (Plate VI) — HOLLAND. AMSTERDAM, MUSEUM: Arrangement in Yellow and Gray — SCOTLAND. GLASGOW, GALLERY: Arrangement in Gray and Black, 'Portrait of Thomas Carlyle' (Plate VII) — UNITED STATES. BOSTON, ART MUSEUM: The Little Rose of Lyme Regis; The Master Smith of Lyme Regis — CHICAGO, ART INSTITUTE: Nocturne, 'Southampton Water' — NEW YORK, METROPOLITAN MUSEUM: Nocturne in Green and Gold — PHILADELPHIA, WILSTACH COLLECTION: Portrait of Lady Archibald Campbell — PITTSBURGH, CARNEGIE INSTITUTE: Arrangement in Black, 'Portrait of Pablo Sarasate' (Plate IV).

IN PRIVATE COLLECTIONS

W. C. ALEXANDER: Portrait of Miss (Cicely Henrietta) Alexander (Plate VIII); Portrait of Miss Agnes Mary Alexander; Nocturne in Blue and Silver, 'Chelsea;' Nocturne, Blue and Green — S. P. AVERY: Head of the Artist in Slouch Hat — W. BURRELL: The Fur Jacket — R. A. CANFIELD: Arrangement in Black and Brown, 'Portrait of Rose Corder' (Plate V); Arrangement in Black and Gold, 'Portrait of Count Robert de Montesquiou Fezansac;' Portrait of R. A. Canfield; Symphony in Gray and Green, 'The Ocean;' Nocturne in Blue and Silver, 'The Lagoon, Venice;' Blue and Silver, 'Afternoon, The Channel' — J. J. COWAN: Brown and Gold, 'Lilly in Our Alley;' Nocturne in Blue and Gold, 'St. Mark's;' Nocturne, 'Chelsea Rags;' Brown and Gold, 'The Curé's Little Class' — T. DURET: Portrait of M. Théodore Duret — C. L. FREER: Rose and Silver, 'La Princesse du Pays de la Porcelaine' (Plate III); Variations in Flesh-Color and Green, 'The Balcony;' Caprice in Purple and Gold, 'The Golden Screen;' Rose and Gold, 'The Little Lady Sophie of Soho;' The Thames in Ice; Nocturne in Blue and Silver, 'Battersea Reach;' Nocturne in Gray and Silver, 'Chelsea Embankment;' Nocturne in Blue and Silver, 'Bognor;' Variations in Rose and Gray, 'Chelsea;' Blue and Silver, 'Trouville;' Nocturne in Opal and Silver; and many others — E. DAVIS: At the Piano (Plate I); Symphony in White, No. 3; Old Battersea Bridge — MRS. J. L. GARDNER: Symphony in Blue; Trouville — R. H. C. HARRISON: Nocturne in Blue and Gold, 'Old Battersea Bridge' — COL. F. J. HECKER: Harmony in Green and Rose, 'The Music Room' — L. HUTH: Portrait of Mrs. Louis Huth — ESTATE OF SIR H. IRVING: Portrait of Sir H. Irving as Philip II. of Spain — J. G. JOHNSON: The Lange Leizen, of the Six Marks — MRS. F. R. LEYLAND: Portrait of Mrs. F. R. Leyland; Nocturne in Blue and Silver, No. 1, 'Battersea Reach' — G. MCCULLOCH: Portrait of the Artist as a Young Man; Nocturne in Blue and Gold, 'Valparaiso' — LADY MEUX: Harmony in Pink and Gray, 'Portrait of Lady Meux;' Arrangement in Black and White, 'Portrait of Lady Meux' — MISS R. BIRNIE PHILLIP: Harmony in Red, 'Lamplight, Portrait of Mrs. J. McNeill Whistler;' Rose and Gold, 'The Tulip;' Brown and Gold, 'De Race;' Lilly — A. A POPE: The Last of Old Westminster; The Blue Wave, Biarritz — MRS. V. PRINSEP: Portrait of Mr. F. R. Leyland — G. ROBERTSON: Variations in Flesh-Color and Green, 'Twilight, Valparaiso' (Plate X) — A. H. STUDD: Symphony in White, No. 2, 'The Little White Girl' (Plate II); Nocturne in Blue and Silver, 'Cremorne Lights;' Nocturne in Black and Gold, 'The Fire-Wheel' (Plate IX); A. C. SWINBURNE: La Mère Gérard — MRS. S. UNTERMEYER: Nocturne in Black and Gold, 'The Falling Rocket' — G. W. VANDERBILT: Gold and Brown, 'Portrait of the Artist;' Portrait of G. W. Vanderbilt; Nocturne, 'Battersea' — T. R. WAY: Cremorne Gardens — J. H. WHITTEMORE, Symphony in White, No. 1, 'The White Girl;' L'Andalusienne — MRS. W. MCN. WHISTLER: Portrait of Dr. McN. Whistler.

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